

**CONCORDIA UNIVERSITY
MEL HOPPENHEIM SCHOOL OF CINEMA
2001-2002 FILM STUDIES SEMINARS, NEW COURSES, SPECIAL TOPICS,
ROTATIONAL LECTURE COURSES, AND SUMMER SESSION**

I. SUMMER 2001

FMST 337B/1 TOPICS IN AMERICAN CINEMA 1

(3 credits)

Special Subject: The 1970s

Prerequisite: Second Year Standing

Term: May 1-June 12

Instructor: Mario Falsetto

An examination of the most crucial decade in contemporary American cinema. This was a decade that saw a tremendous number of key filmmakers create major work. The course will study films and filmmakers within a cultural, social, political and aesthetic context with a focus on feature-length, fiction film. The changing structure of the film industry will be explored as well as issues related to audience reception of films. The course will also examine the relationship of the films with the social upheaval of the Vietnam war and Watergate scandal. How and why did these two key events impact on so many films of the decade? Course topics will range from generic to auteur studies, with a particular focus on the narrative and aesthetic experimentation found in many films of the decade. Among the filmmakers to be studied are: Scorsese, Coppola, Altman, Kubrick, Penn, Malick, Lumet, Friedkin, Polanski and Spielberg. Screenings, lectures and discussion.

Please Note: The start date for this course is May 1, 2001

II. SPECIAL TOPICS/ROTATIONAL LECTURES (i.e. courses not given every year)

A) LECTURES

FMST 335G/2 ASPECTS OF NATIONAL CINEMAS

(3 credits)

Topic: French New Wave

Prerequisite: Second Year Standing

Instructor: TBA

This course will offer an introduction to the French New Wave (1959 - 1965), from an historical, theoretical, stylistic and critical standpoint. The course will focus on the films and directors associated to the New Wave (Chabrol, Godard, Truffaut, Rivette, Rohmer, Varda, Resnais), concentrating on their similarities and stylistic qualities. While presenting certain films that belong directly to the *Nouvelle Vague*, we will also try to understand the context of its emergence by examining the state of French discourse during those years. More than any other group of filmmakers, New Wave directors were directly influenced by the films that they had seen, and by directors whom they saw either as precursors (Rossellini, Lang, Welles, Hitchcock) or

enemies (Autant-Laura, Duvivier, Delannoy, Clair). For this reason, we will also discuss a certain number of films that had a instrumental influence on New Wave *auteurs*. We will also investigate the intricate notion of the "Politique des auteurs," the central role that the *Cahiers du Cinéma* played in the emergence of the New Wave, as well as other determining factors (from Italian Neo-Realism to *Cinema Direct*, etc.). In the last section of the course, we will investigate the immediate and long term impact of the French New Wave (from *Cinema Novo* in Brazil and New Waves in Japan, to the New York Avant-Garde, Québec cinema of the 70's, and the legacy of the New Wave in French film today).

Tentative Filmography: *La Règle du jeu* (J. Renoir, 1939), *The Lady from Shanghai* (O.Welles, 1948), *Stromboli* (R. Rossellini, 1950) , *Viaggio in Italia* (R.Rossellini, 1953), *Monika* (I. Bergman, 1952) *Tous les garçons s'appellent Patrick* (Godard, 1957), *Les Mistons* (F. Truffaut, 1958), *Histoire d'eau* (J.L. Godard, F.Truffaut, 1958), , *À bout de souffle* (J-L Godard, 1959), *Les 400 coups* (F. Truffaut, 1959), *Le Beau Serge* (C. Chabrol, 1959), *Les Cousins* (C. Chabrol, 1959) *Hiroshima, mon amour* (A. Resnais, 1959), *Le Signe du lion* (E. Rohmer, 1959), *Les Bonnes femmes* (C. Chabrol, 1960), *Tirez sur le pianiste* (F. Truffaut, 1960), *L'Année dernière à Marienbad* (A. Resnais, 1960), *Jules et Jim* (F. Truffaut, 1962), *Vivre sa vie* (J-L Godard, 1962) *Paris nous appartient* (J. Rivette, 1961), *Cléo de 5 à 7* (A. Varda, 1962), *Le Joli Mai* (C.Marker, 1963), *Muriel ou le temps d'un retour* (A. Resnais, 1963), *Pierrot le fou* (J.-L. Godard, 1965).

FMST 350/4 STUDIES IN FILM GENRE

(3 credits)

Topic: The Hollywood Musical

Prerequisite: Second Year Standing

Instructor: TBA

With the birth of sound cinema, the musical genre rose quickly to prominence within Hollywood filmmaking. Under the leadership of producers such as MGM's Arthur Freed, and RKO's Pandro S. Berman, the Hollywood musical became a mainstay of popular cinema, launching the careers of stars such as Jeanette MacDonald, Fred Astaire, Ginger Rogers, Gene Kelly, Judy Garland and Rita Hayworth, as well as directors such Rouben Mamoulian, Vincente Minelli, Stanley Donen and Busby Berkeley.

This course will examine the history and evolution of the American Musical genre, from its genesis, through its "golden era" of the 1930s to the 1950s, to the waning of its importance during the 1970s. Specific topics of study will include the evolution of the forms of the musical, as well as the look of musicals from MGM, Warner Brothers and RKO. The impact of individual performers on the development of the genre will also be a focus. The course will also examine the construction of gender roles within the musical, and the extent to which such constructions supported or subverted conventional notions of gender within popular cinema. Finally, the course will briefly look at the questions of contemporary revivals of the musical, in the post-MTV era.

Screenings for the course may include such films as *The Broadway Melody* (Beaumont, 1929), *Love Me Tonight* (Mamoulian, 1932), *42nd Street* (Bacon, 1933), *The Gay Divorcee* (Sandrich, 1934), *Cover Girl* (Vidor, 1944), *An American in Paris* (Minelli, 1951), *Singin' in the Rain* (Donen & Kelly, 1952), *A Star is Born* (Cukor, 1954), *Cabaret* (Fosse, 1972), *The Rocky Horror Picture Show* (Sharman, 1975).

Readings for the course will be drawn from a variety of sources, and will include the writings of Jane Feuer, Rick Altman, Jerome Delamater, Ian Jarvie, Angela McRobbie, Richard Dyer and others. Assignments for the course may include one essay combined with either an in-class exam or journal assignment.

FMST 398E/4 SELECTED TOPICS IN FILM STUDIES

(3 credits)

Special Subject: The Films of Stanley Kubrick

Prerequisite: 12 credits in Film Studies

Instructor: Mario Falsetto

After Stanley Kubrick's untimely death in 1999 and the release of his final masterwork *Eyes Wide Shut* (1999), this is a particularly appropriate moment to re-examine the director's body of work. Kubrick's films are technically dazzling, intellectually stimulating, and always involve serious investigations into the nature of film form. This special topics course will closely examine the complexities of meaning generated by the films, paying particular attention to such issues as narrative structure, point of view, editing patterns and camera-related strategies, filmic subjectivity, character formation and performance. It will also explore how the films' thematics relate to stylistic/formal operations.

All of Kubrick's major work will be screened including *Killer's Kiss* (1955), *The Killing* (1956), *Paths of Glory* (1957), *Lolita* (1962), *Dr. Strangelove* (1963), *2001: A Space Odyssey* (1968), *A Clockwork Orange* (1971), *Barry Lyndon* (1975), *The Shining* (1980) and *Full Metal Jacket* (1987), and *Eyes Wide Shut* (1999). Required Reading: *Stanley Kubrick: A Narrative and Stylistic Analysis, Revised and Expanded Second Edition* (Praeger Publishers, 2001) by Mario Falsetto.

FMST 398J/2 SPECIAL TOPICS IN FILM STUDIES

(3 credits)

Topic: Spectatorship/Reception

Prerequisite: Second Year Standing

Instructor: TBA

Nearly all directors, critics and theorists are forced at some point to ask themselves the questions: why and how do people watch films? This course will examine the various approaches they have taken in answering these questions. It will explore the viewer's relationship to film images as understood by filmmakers, psychoanalytic and cognitivist theorists, and writers concerned with gender, ethnicity, and sexuality. It will also explore recent challenges to traditional spectator models made by post-colonial, queer, and reception theories.

Readings will include interviews with filmmakers as well as short, representative essays by key film theorists. Student will also be asked to read reviews and other materials that give insight into the reception of particular films.

Filmography (tentative list): *The Perils of Pauline*, *Les Vampires*, *Freaks*, *Tarzan and his Mate*, *The Wizard of Oz*, *The Lady in the Lake*, *Rear Window*, *Peeping Tom*, *The Killing of Sister George*, *The Purple Rose of Cairo*, *Gods and Monsters*, *Boys in the Hood*, *Natural Born Killers*.

FMST 498Q/4 SPECIAL TOPICS IN FILM STUDIES**(3 credits)**

Topic: Literature to Film

Prerequisite: Second Year Standing

Instructor: TBA

Ever since its early days, films have sought to adapt literary works of art. Initially the cinema sought the cultural respectability of literature and adapting famous novels or plays appeared as a logical way to achieve this end. However as the art of film developed cinematic works were often chastised for being too "literary" (and therefore is not "cinematic" enough). This course investigates the problems and issues related to the adaptation of literary works to the cinema, from the point of view of film theory and criticism. Beyond the mere question of the fidelity of a given adaptation, the translation of literary material to cinema offers a perfect opportunity to understand what makes a film a film. Comparing literature and film enables us to see what is specific to each medium and to see what they share in common.

B) SEMINARS

Are you doing B+ or higher work in your Film Studies courses? If you are, then think seriously about taking the Film Studies seminars in 2001-2002. There will be four seminars limited to 12 students each. The seminars are described below, and you can get more information by talking to the instructor or a Film Studies adviser. You will find that the seminars allow a level of participation not usually possible in the larger classes, and also that students often have more independence in selecting the topic for their term work in seminars. Permission is required to register in the seminars. It is best if you talk to the instructor to get permission, but (unless otherwise indicated), you may also ask Film Studies advisers for permission. The Film Studies advisers are: Professors Falsetto, Lefebvre, Locke, Maule, Rist, Russell, and Zucker. Film Production students are encouraged to take these seminars. Since some of the seminars may fill up quickly, you should ask for a letter of permission as soon as possible.

FMST 419/4 SÉMINAIRE SUR LE CINÉMA QUÉBÉCOIS**(3 crédits)**

Préalable: FMST 215 ou COMS 316, ainsi que permission écrite de l'École de cinéma.

Professeur: TBA

Un séminaire qui offre aux étudiant(e)s l'opportunité d'approfondir leur connaissance du cinéma québécois à partir de corpus, de questions ou de problèmes très précis. Les sujets à l'étude varient d'année et année selon la spécialisation de l'enseignant. À titre d'exemple, en 1997-98, le séminaire traitait de l'oeuvre d'un groupe de scénaristes québécois. Les cours magistraux sont accompagnés de projections de films québécois. Les modalités d'évaluation peuvent inclure une présentation orale et la rédaction d'un (ou plusieurs) travail de recherche ou d'analyse relatifs au sujet à l'étude. En général, ce cours est offert en français.

FMST 423 SEMINAR IN COMPARATIVE STYLISTIC AND FORMAL ANALYSIS

(3 credits)

Prerequisite: Written permission of the School of Cinema.

Instructor: TBA

An intensive course in the analysis of film style. Films are examined using an analytical projector in order to discover their formal and thematic structures. The contribution of cinematographers, editors, scriptwriters, directors, and performers to the development of a style are discussed. Weekly screenings.

FMST 424/4 SEMINAR IN FILM NARRATIVE

(3 Credits)

Instructor: Carole Zucker

Prerequisite: Written permission of Instructor

The seminar focuses on concerns involving the style, construction and theories of film narrative. Various methodologies, theories, and concepts are investigated with respect to narrative, including: Point-of-view, the use of voice-over, concepts of time and space, mood, archetypal criticism, adaptation, character theory, cognitive psychology, and Russian formalism. Viewer activity, classical, and, art cinema narration will also be studied. Films are screened in class each week. The reading will include (among others) texts by Aristotle, Roland Barthes, Wayne Booth, David Bordwell, Edward Branigan, Seymour Chatman, Terry Eagleton, E.M. Forster, Northrop Frye, Gérard Genette, Vladimir Propp, Murray Smith, and Tzvetan Todorov. An oral presentation and an optional written essay constitute the course requirements. *Students must make an appointment to speak with the instructor to obtain permission to enrol in the course.

FMST 498/2 SPECIAL TOPICS IN FILM STUDIES

(3 credits)

Special Topic: Seminar in Film Melodrama

Prerequisite: Written Permission of the School of Cinema

Instructor: Katie Russell

Tuesdays, 13:15-7:15 FB 250

Film melodrama is a genre unto itself and also a genre that informs many different types of filmmaking. This course will include screenings of Hollywood melodramas by directors such as Sirk and Minnelli, as well as examples of Japanese, Italian and German melodramas, and revisionist forms by directors such as Fassbinder and Almodovar. Readings in the theorization of film melodrama will be a very important part of the course, as we explore the full range of analyses of this genre, from its dismissal as trivial women's films, to its relation to opera, music and theatre. Issues of gender and race are central to many melodramas as well as the critical writing on them, as are issues of national culture and identity politics. Theoretical issues of style, excess and performance as well as the history of the genre will also be covered. Students will be expected to do an oral presentation and submit a final 3,000 word paper.

III. NEW COURSES

FMST 391 SEXUAL REPRESENTATION IN THE CINEMA (3 credits)

Prerequisite: Second-year standing or 6 credits completed in the Minor in Interdisciplinary Studies in Sexuality.

Instructor: Thomas Waugh

This lecture course investigates sexual imagery as art, communication and socio-cultural phenomenon, as utopia and commodity. Theory, both classical and contemporary, by authors from Freud and the Surrealists to Foucault and the Bad Girl feminists and queer activists of recent decades are read in the light of weekly screenings of films and videos from different historical periods. Issues such as pornography, autobiography, the Sexual Revolution and the HIV epidemic are confronted. Learning is interdisciplinary, interactive and group-oriented. Assignments include a group research project as well as an individual paper or report.